

THE R.C.M. MAGAZINE



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THE R.C.M. MAGAZINE

*A Journal for PAST &
PRESENT STUDENTS and
FRIENDS of THE ROYAL COLLEGE
OF MUSIC, and Official Organ
of THE R.C.M. UNION..*

'The Letter killeth, but the Spirit giveth Life.'

Editorial.

*"This silence pours a solitariness
Into the very essence of my soul ;
And the deep rest, so soothing and so sweet,
Hath something too of sternness and of pain."*

CARDINAL NEWMAN.

There are occasions when silence is the truest eloquence—especially to musicians.

In obedience to the King's behest Collegians (including past and present students, professors and staff) assembled in large numbers in the Concert Hall on the morning of November 11th, to observe the first anniversary of the Armistice.

A few minutes before eleven o'clock the Director read aloud the names of the members of the College who had given their lives in their country's service during the War.

RUPERT BOROWSKI.

ELI HUDSON.

GILBERT HEARN BREACH.

JOSEPH KNOWLES IRELAND.

ERIC BROWN.

HARRY DUKINFIELD JONES.

GEORGE BURCHELL.

CLAUD PERCY MACKNESS.

GEORGE SAINTON KAYE BUTTERWORTH.

EDWARD MASON.

PHILIP EVERSHED CHAPMAN.

ALBERT MIDGLEY.

DONALD JOHN STUART CHAPMAN.

ALFRED GEORGE MILLARD.

ERNEST COSTER.

RALPH WINDSOR PARKER.

CHARLES DIXON.

HAROLD WILLIAM PICKETT.

ROGER MACDONNELL EVANSON.

HENRY PYCOCK.

WILFRID RUPERT BUCKNALL EYRE.

HARRY RETFORD.

ERNEST BRISTOW FARRAR.

ERIC WALTER ROPER.

SEYMOUR THOMAS GOODWIN.

LEONARD SADGROVE.

ADOLPHE GOOSSENS.

KENNETH BRUCE STUART.

WILFRID JOHN HARE.

WILLIAM HIBBERT WANKLYN.

JOHN HATCHMAN.

FRANCIS PURCELL WARREN.

ARTHUR CLEMENTS HEBERDEN.

ARTHUR BENJAMIN WILKINSON.

HERBERT NOEL HOSKING.

CECIL KEITH FOYLE WRIGHT.

Just as the hour approached Dr. Allen spoke these solemn and reverent words :—"Let us for a few moments contemplate the sacrifice these men have made, and resolve in gratitude to do the work we have to do here with something of their spirit."

The sounds of distant clocks died away.

With bowed heads the whole assembly stood in tense stillness for two minutes.

Then Sir Hubert's "Jerusalem" was sung by all.

Thus was the great silence broken by the fervour of uplifting music.

With the rest of the world the College quickly resumed its normal activities—refreshed, perhaps ennobled, by the consecration of a few brief moments to meditation. In the dawning of our new life, on the threshold of renewed prosperity, none could forget that College had borne a small part in the service that saved us, and had shared in the sorrows of five grim years as it now shares in the triumphs of conquest.

Director's Address.

September 22nd, 1919.

"Let such teach others who themselves excel."

POPE.

We begin to-day a new year, with peace signed and the world before us. What sort of a world it is to be depends, so far as our lives here are concerned, entirely on ourselves. What sort of a life we are to live outside depends again very largely on the spirit in which we live our lives here, upon the way in which we do the work we come here to do and on the aim and object we have in coming here at all.

One of the most remarkable things to notice at the moment is the extraordinary demand, the unparalleled seeking, for educational facilities of all kinds. Every school and every university is bursting with life, seething with enthusiastic students and several of them are hard put to it to cope with the increased and varying demands made upon them.

To speak of the two Universities of Oxford and Cambridge alone, the state of those two places beggars description. Military occupation is nothing to it! Men are planted out in every available house and the residential limits of the University have been increased beyond belief.

Why is all this? What is the meaning of this tremendous boom?

Of course a great deal of it is due to the fact that thousands of young people have been released from the work which had engaged them during the war, and they now have the desire to save something of those educational possibilities which had been all but snatched from them during the past few years. They are anxious to catch something of the good things which belong to just those years which the war has occupied.

But it is something more than this. We have learnt in a drastic school that only thoroughness, concentration, unity of purpose, highly trained abilities and untiring devotion to work can bring success in any undertaking. We have learnt that the thing that matters is that whatever we go in for we must have a proper, thorough and sufficient preparation of such a kind as will discipline and train the mind to address itself to whatever job we intend to devote our lives to.

There is to-day a very decided respect for and belief in thoroughness in education which has often been absent in the past.

We have learnt a lesson in a world-wide school of experience, the like of which was never before,—that to achieve success, we must be thorough, consistent, stedfast, courageous, adaptable and self-reliant. We have got to be in real earnest (whatever we do), and to be that, we have a lot of things to do to settle what it is we are meaning to be in earnest about, and to be sure we have found out what it is we are fit to do and intend to do.

Now I suppose that all of us here are here because we are devoted to music, and work to make ourselves as good as we can in it. Some of us feel music more strongly than others. Some are impelled by it, some are drawn by it, some are absorbed by it, some have a sort of happy acquaintance with it. But a great number are here because they cannot help it, nor resist the call which music makes to them.

We all love music, whether we are amateurs, so called, or professionals. Some people think that the name *amateur* implies that only those who do not earn their living by music are the lovers of it. Never was a greater mistake. All of us are amateurs—amateur or professional alike, but he who adopts the profession of music bears a responsibility which the amateur is largely free from, inasmuch as he carries with him in all his work and displays in all his doings (or should) a standard of taste, vision and power to direct. He becomes the guide and teacher whose opinions should carry weight.

When we want an opinion in law or medicine or theology or science, we naturally go to the men who made these subjects their special care and who stand or fall by their opinions and stake their reputations on them. We feel safe with them by the very fact of their responsibilities under their profession. They must be counted, and they give one the feeling of stability.

And so with music. We here all love it in varying ways and with differing degrees of intensity. We follow it because it satisfies us as nothing else does. Some of us work at it because we find it the most attractive of all the processes of art which adorn human life, and it gives us just the right kind of exercise of our faculties without imposing the strain of a definite necessity upon us.

But to all those of us who have adopted or are going to adopt music as the profession of their lives, it appeals with all the force of its desirability and elegance, together with the imperious claims of a calling to which we are willing to devote all that is in us of energy, enlightenment and fine desires. We are willing to incur all its responsibilities in the way of courage of example, purity of taste, largeheartedness

and wide sympathies. Whether we intend to live with music or live by music, we hold in common that music is the one desirable thing. But when we dedicate our lives to it we must do it with our eyes open to what that entails, and see if we are really fit to shoulder the responsibilities and to accept the hard work and drudgery, the disappointments and the hopes deferred, at the same time as we enjoy all the jolly things which a musical life brings with it.

In a place like this, we get both kinds of students, but the larger number of you are going to follow the exacting lives upon which the profession of music is based. You are to become either great practical exponents in the world of performers, where you may have the chance of influencing thousands of people by the fineness of your conceptions and the beauty of your utterance. Or you may follow the no less important, if less glorious lives of those teachers who influence the world through their pupils and pass on from one generation to another the best things in musical traditions, tempered by the influences with which they themselves are brought into contact. Or you may be devoted, as an organist is, in some beautiful Cathedral, to the musical needs of a compact community who need the stimulus which you young people have in abundance, but who, from their very conservative surroundings, find it difficult to believe that music can possibly be good that is not at least a hundred years old.

Whatever you do, wherever you do it, you will be faced with problems. You will have to unravel all kinds of tangles, and engage yourselves in the difficult questions of taste. You will often have to preach in the wilderness. You will find that no two problems can be solved in the same way, and that you are likely to be called upon over and over again for real resource and ingenuity in dealing with pupils or choirs or choruses or audiences or parents.

You will remember I said just now that we had come through the war to realise that thoroughness, concentration and unity of purpose were the only things that bring success to any undertaking, and in education whether in music or anything else it is most true.

While you are working here to improve yourselves and to gain experience in all those things that go to make a musical life, you have not only to learn how to learn, but you have to learn how to teach.

Like everything else during the last few years, methods of education and ways of teaching have been modernised and revised and invented, and the questions of dealing with children and individuals have come to be treated in a scientific way. The results are manifest and the standard

of accomplishment is rising every day. And here while we learn for ourselves, we have also got to learn how to impart our knowledge in the soundest and most fruitful way.

During the past few years there has come into being an educational body, having the approval of the Board of Education, called the Teachers' Registration Council upon whose register in future the names of all teachers who desire to be recognised as school teachers, in whatever branch of learning, must appear; and music is to be included in the scheme.

The object of the Registration Council is to make the teachers' profession a much safer and more distinguished concern, and to raise the status of the teaching profession.

The Council will require that all teachers who wish to be registered (and without registration there will be no recognition except on a basis of probationary teaching for not less than three years) will have to show (1) a certificate of attainment, which in the case of the College would be the A.R.C.M., and (2) a certificate signed by the Head of the Institution that they have satisfied the requirements of a course in the teaching of teachers which includes psychology, aural training, class-singing (choral class), teaching under supervision and history of music.

You will see that with a few exceptions as to details, you have already been doing some of the things asked for, but the important thing to remember is that these requirements must be fulfilled thoroughly.

You will ask whether it will be obligatory for everyone who desires to become a teacher to take this course. The answer is that it is not obligatory but it is very expedient, inasmuch as I gather the majority of schools in which music is taught are coming into the scheme, and the appointments to such schools of music teachers will be confined to those who have qualified themselves for registration.

In view of this scheme which is only just completed, and which comes into operation at the beginning of 1921 we are forming a series of classes for the teaching of teachers which is to commence this term.

Of course many will say they have no intention of becoming school teachers, and that there is no need for them to attend these classes. Probably they are right, but it sometimes (and not infrequently) happens that students who start life as performers find that after all a teaching job would be desirable. If then to get one, they had to set to work to qualify for the necessary registration, they would regret not having fitted themselves for it in their student days.

Our only desire is that the time you spend here in equipping yourselves for after life (in whatever branch you choose) shall be rich in all those opportunities which a place like this can and does make.

As far as music is concerned, I will try and explain the operation of the scheme, so that you will see how its working will eventually affect the music teachers, and, as we all hope, protect them from much of the illiterate competition which is a disgrace to the music profession at the present time.

It says a great deal for the foresight and insight of those who first framed the regulations which govern the giving of lessons in this College that they desired that pupils should stay to hear lessons other than their own given, for it is on some such plan as this that the Council will insist, i.e., that registered teachers shall have been through a course of practical lessons given under supervision, so that not only can they play themselves but they can teach others how to do so, and that not on any haphazard lines but on the most rational and informative principles, which year by year become more clearly recognised and more helpfully applied. That they know the principles upon which beauty of tone and technical facility are founded; that they may learn not only method of teaching but method in teaching, that they recognise the thorough training of ear and eye are the only basis of a good musical education; that the principles of psychology as applied to teaching give the teacher a power to adjust the mind to the varying problems met with and enable him to be all things to all men.

The great point is that we want those people who are going to be teachers to learn their job on scientific lines, and not to be dependent—as so many are—upon the experience they may pick up with the first few pupils who come to them, and who have to run the risk of the teacher sharpening his wits at their expense and possible discomfort.

I have felt bound to bring this new scheme to your notice, because you are likely to be affected sooner or later by its requirements, and the best thing is to look at it quite squarely. The course of instruction which we have drawn up with the unqualified approval of the Registration Council is designed to spread over a year, but it may be taken bit by bit, spread over a longer period.

All who desire to become registered school teachers in music must possess the attainments qualification, such as the A.R.C.M., so that the course would seem more wisely spread over two and, perhaps, better still, over three years, in order that the A.R.C.M. can be safely negotiated and a liberal margin left for the thorough absorption of the teacher's course.

It might be possible to do this course in the place of a second study —though I should strongly urge the pity of abandoning a second study —in which case the course could be taken as an extra subject (at a small extra fee).

In any case we are pledged with the R.A.M. to start these classes in the interest of those students who wish to become teachers of music in schools and are desirous of being registered. If those students who are intending to adopt this branch of the music profession and are more or less advanced in their studies here (meaning that they will fairly soon be taking their A.R.C.M.) will give their names to Mr. Perry, I will make early opportunity of explaining things more fully and arrange that these classes shall start without delay.

I don't want to overburden the students with work, nor take away from their principal studies the time which they purposely came here to give to them. But I do want them to see for themselves where they are going and what they are going to do, and to be able to take a long view of their work which is to fit them to go out into the world well equipped members of the musical profession, a joy to themselves and a credit to the College, with a real love for their job, whatever it is, and with a reserve of power to deal with any emergency and to withstand any weariness of spirit.

I want them to find here such a store-house of musical energy that will last them for many a long day, when they come to grips with the struggles outside, and to feel that the things they have learnt here give them a reliance on themselves, which will carry them over most difficulties; that they may say, as old David did, "The lot is fallen unto me in a fair ground; yea, I have a goodly heritage."

There are a few things of interest which you will wish me to speak about, and which I will deal with as shortly as possible.

First of all many of you will miss the well-known face and personality of Mrs. Bindon, who has decided, after a great many years spent in excellent and often delicate work in the College, to take things more easily and relieve herself of her big responsibilities here. She takes with her the knowledge of a host of friends' regret and the universally high opinion of all who have worked with her. You will all welcome in her place an old friend of the College and a bulwark of the Union, Miss Beatrix Darnell, who has most kindly undertaken the responsibilities of Lady Superintendent for this term at least.

With regard to the comfort and happiness of you students, I should like to say that the Professors have made a great sacrifice on your behalf in giving up their beautiful (but large) smoking-room to become your much more commodious and bright dining-room. You will now be able to eat your lunch in an easier atmosphere and in sunshine, when, that is, that luminary sees fit to look in on you.

I have tried to arrange that there shall be a certain number of rooms devoted to practising so that those students who find themselves with spare time between lessons or classes may, some of them, be able to employ their leisure to their great benefit. So far I have been able to provide for five rooms which, available from 10 to 5, allow of 35 hours a day practice, or 175 hours a week. A list of these rooms and hours will be kept in Mr. Perry's office, and I hope, without a great labour to him, this new move will be found a valuable one.

I cannot refrain from making some reference to the chief event of last term—the three Festival Concerts and the first visit of the President of the College. There could be no clearer view of the work the College has done in the past than the splendid array of the composers who were there represented, nor, equally, the strikingly good performances of the students who carried the thing through so well. I am sure we all felt that it was well worth doing and that the College celebrated the return of Peace in a most appropriate way, and I know we all felt, as we looked at the bust of dear Sir Hubert, adorned with his own favourite flowers, that he was part of it all and shared in its success, as he undoubtedly did in the circumstances which made it possible.

It is all but a year since Sir Hubert died, and I am going to propose to those of you who were here with him, to join with me in a tiny subscription which shall buy a beautiful wreath to put on his grave in St. Paul's on October 7th, and I am going to ask, in fact I have asked, Dr. Macpherson to let his choir sing one of Parry's motets at the service that day to which as many as can, will, I hope, go.

It has been in our minds, for many months back, how we can commemorate his name here in the College. The Council have considered a scheme, by which the great room underneath the Hall should be turned into a jolly little theatre for the use and enjoyment of the College and the Opera Class, so that it may be unnecessary to go out to a great London theatre to give whatever opera work we may at the moment have in hand.

We have had expert advice, and the results are most favourable. We can have a stage (and we have been promised the money) as big

as many a London theatre, with an auditorium capable of holding 550 people and a sunken orchestra—and all in our own home.

It should be a great incentive to the best kind of opera work, and we should like to call it by the name of our late Director. Opinion is divided slightly as to whether he would approve of his name being associated with Opera, but I can tell you that he was very anxious to have a theatre attached to the College, and on one occasion he expressed to me his keen disappointment when the site next door was snatched from his reach for some Government purpose.

However you know well enough that if we thought it would be inconsistent with his memory, or opposed to his principles, we should never wish to use his name in connection with this particular scheme. We are going to have the theatre as soon as the War Office will relieve us of its attentions, but it seems hopeless to get them out before March. I have tried every kind of persuasion.

Meanwhile the Opera Class will be re-started after some years of inactivity owing to the War.

Many of you know what an excellent record the Opera performances of this College have created, and they will also know that a great deal of this success was owing to the fine leading of Sir Charles Stanford. We shall hope that under Mr. Albert Coates, whom we whole-heartedly welcome to the College, the Opera here in the future will stand in happy rivalry with those brilliant performances at His Majesty's.

I hope the Opera class will be the most complete thing of its kind and make itself a path along which a full equipment for that particular work may be found. I hope, when we get our theatre, that it may be the means of bringing to a hearing, if not to a performance, all kinds of works waiting to be heard and tested, and so serve as a most valuable educational force by providing the composers with opportunities of knowing and testing what they have done.

During this term the Patron's Fund, founded by Sir Ernest Palmer, is starting on its new career. It will give you people a chance of hearing all sorts of new works rehearsed and performed by a first-rate orchestra in this hall. It will give the composers of this country the same kind of advantage that I have just pointed out in connection with Opera. I hope it will be a fuller realisation of the possibilities for good of this splendid Fund, given by a most generous member of the Council.

We have said "Good-bye" to a few distinguished students who left at the end of last term, among whom I should like to mention Miss Doris Houghton and Miss Dorothy Christison and Miss Cooper,

all of whom have been identified for a long time with the higher branches of College work, with the Ensemble Classes and with the Orchestra. We wish them and all those who have gone out into the world this summer the best of luck. We have to congratulate R.C.M. composers upon winning Carnegie awards—Sir Charles Stanford, Mr. Gustav Holst, Dr. William Harris and Mr. George Dyson. These out of five awards!

Scholarships in Music have been gained at Oxford by Mr. Hugh Ross at New College, at Cambridge by Mr. Armitage at Christ's, and Mr. Ord at Corpus.

We heartily welcome back, restored to good health, Mr. Herbert Sharpe.

I extend on behalf of us all the warmest welcome to our many new friends and express the hope that they will find in this place the realisation of their best desires and the inspiration of their lives.

H. P. ALLEN.

Audiences.

"Give us grace to listen well."

JOHN KEBLE.

Somewhere in her recently published memoirs, Ethel Smyth, in speaking of the musical tastes of different countries refers to the gallery as the only people that matter. This sounds an exaggeration, but is nearer the truth than many professional musicians would care to admit. In fact, in the eyes of most public performers the gallery, or to give it its wider term, the musical public, is like the curate's egg—good in parts—the good parts, needless to say, being those most appreciative of himself, and the bad parts quite spoiling his taste for the whole—just like the egg!

However this may be, audiences play a very important part in a musician's life, and whether they be good or bad they play a part to be reckoned with. It would be well indeed if the average executant had a higher regard for the public than he usually possesses. Performers as a rule are not addicted to throwing pearls before swine. The trouble is that they conclude the average audience to be composed of swine and keep the pearls to themselves. Who has not met the singer or player who in answer to the question, "Why did you not give the audience something better?" invariably replies "Oh, but they would not understand it." One is always inclined to wonder whether this is not a cloak to cover his own poverty of understanding. Anyhow it is obvious that an attitude like this will not raise the standard of public taste.

People have a way of doing what is expected of them, and the musical public is not very different from the rest of humanity in that respect. The public is bound to rely on the musical profession for its criterions of taste, and if executants and singers insist on palming off articles which they themselves do not believe in upon their audience, small wonder that they, in their turn, occasionally hold muddled notions as to what is good and bad. But if on the one hand the audience is influenced by the performer, the performer to a no less extent is influenced by his audience. It is they who bring that indefinable thing called atmosphere, without which no performer can really be said to be alive.

And if there be anyone who doubts this, let him try giving a concert to empty benches; the performance may be everything to be desired from an interpretive point of view, and yet the life is not in it, it is merely a dead shell. This proves that the part an audience plays is not merely receptive, it is creative, unconsciously so, but none the less creative. And this function is not played individually, but collectively. The audience is a unit and, as a unit, thinks, feels and affects the performer quite differently from the way separate individuals would do so. A curious proof of this is to be found in the theatre and can be verified by almost anyone.

The audience at a theatre is moved and affected by sounds, such as imitation thunder, distant murmurings of crowds, etc., which heard individually and in other circumstances would seem the most absolute balderdash, but as a member of the audience the listener is profoundly moved in spite of himself. The answer to this apparent puzzle is surely that it is the audience itself that creates the illusion. Just as in the concert hall, the part it plays is creative and essential to any real performance. But in order that this function of the audience should have full play, sincerity on the part of the performer is essential, and not only sincerity, but confidence in the audience as well as in himself. And there can be no doubt that this confidence, if genuine, will be reciprocated. A mere contempt for the audience, such as is often heard, is damaging to the cause of music, and if persisted in there is no doubt that it will have a harmful effect on any artist.

It is doubtless true that knowledge breeds respect, and if performers appreciated the functions of an audience more truly, they would be far more likely to place before them music worthier of the listeners and also of themselves.

LLOYD POWELL.

The Patron's Fund.

Three Orchestral Rehearsals were held at the College on November 13th and 27th and December 8th, and were largely attended. The London Symphony Orchestra was engaged, and the following works were practised under the direction of Mr. Adrian Boult and the composers :—

LAURENCE, FREDERICK	"A Miracle." Poem for Orchestra.
JOSEPH, JANE M.	"Bergamask" for Orchestra.
CAZABON, ALBERT	Nocturne for Orchestra.
WOODMAN, R. T.	Keats' "Ode on Melancholy" (set to music without words).
EDGAR BANTON	Symphonic Poem, "Paracelsus."
GREVILLE COOKE	Suite, "Jabberwock."
JOHN GREENWOOD	Two Miniatures.
HAROLD E. DARKE	Symphony in D, Op. 12 (one Movement).
CUNDELL, EDRIC	Symphonic Poem, "Serbia."
FRANKLIN B. SPARKS.....	Tone Poem, "Geraint."
THOMAS F. DUNHILL	Symphony (First Movement).
ERNEST FARRAR (the late).....	Three Spiritual Studies for Strings.

Resignation of Mrs. Bindon.

The resignation of Mrs. Bindon suggests many reflections, some melancholy and others grateful and happy. We all accept, theoretically, the proposition that human institutions are liable to change, and we must admit that a College which has had for over 25 years the devoted service of such a faithful friend as Mrs. Bindon cannot seriously complain when those years bring the inevitable change. But life is not entirely governed by theoretical wisdom, and there are many of us who will say "Good-bye" to her, even outwardly as it were, very sadly, although we know that College will always keep her loyal affection.

The office of Lady Superintendent cannot be an entirely easy one, especially when it combines many other duties including those of housekeeper, hostess and universal advisor. In fact it is one of those delightful posts which can be anything that the holder likes to make it. Mrs. Bindon has made it cover a large range, and has always wrestled with whatever difficulties it may have involved with unfailing cheerfulness and success. There were ancient days, for instance, when the only dining-room for hungry crowds of women students was a dark little hole in the basement—now, I believe, used more suitably as the

Professors' smoking-room; but nobody would have guessed that her smiling calmness at the head of the table concealed any anxiety as to whether we should all be able to bolt our pea-soup and jam-pastry with sufficient speed. And one can picture her presiding with equal tranquility—if one dares to imagine such Olympian scenes!—at dinners before Orchestral Concerts, and other such assemblies of the great ones of the earth. Yet the humblest student was always sure of her ready help in any sort of anxiety or tight place; and a good many of her quiet hints about such trifles as manners or dress or speech must have contributed to the education of subsequently famous artists!

But perhaps one needs to be a "former student" to realise the full worth of Mrs. Bindon. I have been rather extensively former for a considerable number of years now, and I can speak with feeling. It has been very good to be a "dropper-in," and to find always a ready welcome in her room (unless, indeed, when one happened on a certain mystic hour devoted to Mrs. Flowers, or to accounts, or such high matters—when wisdom suggested that one should call again!) and on occasions there would be tea (in a tumbler), and always friendly talk and sympathy and sound advice.

After all we know we are not really "losing" Mrs. Bindon. Only, at the end of her term of office we would ask her to accept our gratitude for her help and patience and kindly service to all of us, and our hope that she will long enjoy the greater leisure that will now be hers.

PHOEBE M. WALTERS.

Colonial Experience.

FROM BALLADS TO BUSH.

*"Are these things necessary?
Then let us meet them like necessities."*

SHAKESPEARE.

To be asked to write the record of one's trivial experiences in a peaceful and remote country, while those nearer to the vortex of the past few tremendous years have played their part on so much more important a stage is, to say the least, embarrassing, in that such a record savours of impertinence, but I trust that I may be acquitted of any such intention if I send along these notes as a greeting to any old Collegians who may remember me.

About a year before the war, an erratic throat and an adventurous temperament led me to purchase a ticket for Australia, and I waved a light-hearted farewell to my relations and set out to have a look at the other side of the world, determined to knock a living out of it—voice

or no voice. I was, musically, responsible for all the services on board going out, and arrived at Adelaide to secure several engagements, at one of which, at the Town Hall, who should turn up to see me but Gladys Edwards, a former College soprano, whom many may remember.

However, I didn't go to Australia to carry on the same old game as over here—I wanted to see kangaroos and emus and black fellows in their native haunts, so a suggestion from a couple of shipmates to join them in a dairying venture in Queensland was hailed with enthusiasm, and I set off on the 2,000 mile journey to find them. Arrived at the port I learnt they had changed their address, and I had to look for them (in a State measuring some 450 million acres!), but came across them casually in true picture-palace style after a few days' search. I actually saw one of them from the train, riding across a clearing. Little things of this sort neither disturb nor excite you over there!

Well, we set to work dairying, and jolly hard work it was—milking, separating, bread and butter making, cooking, washing and the rest—all the things in fact that you must do to live when dependent entirely on your own resources without the aids you are so used to in civilised life. In addition the country was very rough and the cows very wild, and we would often have great difficulty in finding and running them in—sometimes wasting a whole day searching for an errant milker. I spent some weeks of this dairying stint entirely on my own, owing to the illness and absence of my two partners. I think from this period—living alone miles from anywhere, with miles of lonely bush spreading all round—dated my first love and realisation of that wonderful Bush spirit, which has bred all the very best of our great Australian soldiers.

Dissolving partnership after a time I got a job on a distin station (not a railway station, but what the wild-west writer always dubs a "ranch") as "offsider" and subsequently book-keeper, the boss, with characteristic Australian enthusiasm, buying a piano for me. This piano, arriving in a 16-bullock waggon, was an object of great excitement to all hands, and I had to give a programme ranging from Tschaïkowsky to "Tipperary" before it was unloaded off the waggon.

It would take more space than one copy of this Magazine, I am afraid, to enumerate my bush experience at this time—riding and driving anything—(the well-broken horse of our English streets is not a product of the bush!—shooting, wild-pig hunting, etc. Eventually I went casually to a small Western town to visit a friend in the hospital, and my singing of an anthem in church on Sunday was the cause of my forming a big teaching connection, though I had had no intention of remaining, and I used to ride out to the different surrounding centres—some of them thirty miles away—put in a day's teaching, and ride home.

next day. Some months later one of the local mailmen enlisted, and I tendered for, and got the contract. The route was sixty miles a week through lonely bush (no roads) on horseback, calling at about half a dozen homesteads. At one of these I called in and gave a singing lesson. (Imagine an English postman dropping in and teaching the daughter of the house!). This contract I held for one year, riding nearly three thousand five hundred miles on H.M. service, and enjoyed the privilege of being (so far as could be ascertained) the only woman mail contractor in the State.

I next took another enlisted man's job for which no substitute was available, first as reporter, then sub-editor, and eventually editor and manager of one of the local papers. But let the aspiring young journalist take heed if he thinks editing an Australian "rag" is an easy job! It is nothing unusual to have to go a pilgrimage around the "pubs" in the morning to fetch your men to work. I once went to thirteen to collect two operators, whom I found in pyjamas, singing hymns, and had to walk back with them down the main street to the office. I also represented two "dailies" and became something of an agricultural expert (save the mark!) writing up farming districts, cattle shows, and even, at one time, State coal mines. Needless to say I knew little of any of these things, but played the great game of bluff for all it was worth—and found it worth a very comfortable income.

From start to finish my experience of Australia has been of the happiest, and I am proud to claim among the Australians some of my very best friends. Open-hearted hospitality is the rule of the country, and the trouble that the most casual acquaintance will take to please or assist one in any way is a revelation after the chilly conventionalities of England. There are many things of course that one must necessarily sacrifice—music, art, and the dear green hills and dales of England, but in compensation there are warm hearts, sunshine, sincerity and freedom, and few hesitate to make the choice, though there is inevitably a big pull at both ends of the cable.

The returning Australian naturally gets a certain amount of sardonic amusement out of the laments of her English sisters over the "servant-problem." In Australia we have no servant-problem because we have no servants, and regard it as a matter of course to carry on our business and do our own housework, and washing and ironing as well. Personally, I have for years done my washing before breakfast on Sunday mornings, being the only time business exigencies left free for this very needful part of everyday life in a climate where a complete change of clothing is a *sine qua non* at least once a day.

It would take too long even to touch the fringe of that most absorbing of subjects, the Labour question in Australia to-day, where, as everyone knows, one has the opportunity of viewing Labour legislation in fact and not in fancy. Probably, however, you in England will have the same interesting experience before very many more years have passed! At present the swing of the pendulum of power from the employing to the labouring classes in Australia is certainly leading to unfortunate results owing to Labour's lack of experience in wielding the sceptre they now hold in their hands, but we look hopefully forward to when time shall at last bring about a realisation of the absolute interdependence of Labour and Capital, and a consequent readjustment of wages and prices which will tend to the greatest possible productiveness and prosperity for the country.

In conclusion I can assure any other old Collegian who seeks "Colonial experience" in sunny Queensland or elsewhere in Australia, that they will certainly get it! But not only will they get experience (which after all is better fun than all the novels in the world) but—always provided they are game to work and forego a few luxuries—they will also earn health, prosperity and the kindest friends in the Five Kingdoms or the Seven Seas!

WINIFRED PONDER.

Obituary.

CHARLES HARFORD LLOYD.

By the death of Dr C. H. Lloyd (which occurred at Slough on October 16th—his seventieth birthday) the College has lost a wise counsellor and a beloved friend. His association with the Institution began in early years when he was one of our most valued teachers of the organ. This position he relinquished when he was appointed Precentor and Musical Instructor at Eton College, in 1892, but he continued to take the keenest interest in our welfare, frequently acting as one of the annual outside examiners, and bringing his gifts of wisdom and authority to the deliberations of the College Council, upon which he served for many years.

He was a most able and accomplished musician—a fine organist (with almost unrivalled skill in extemporization), a graceful and elegant composer, and an acknowledged authority upon all theoretical subjects connected with his art. His best known works are perhaps his early Service in E flat, his Cantata "Hero and Leander" (both of which gained great popularity), and his numerous anthems and unaccompanied part-songs in which he showed a thorough understanding of vocal effect. Some of his smaller compositions for organ, and his pianoforte pieces, also secured numerous admirers, and his sympathy with Chamber Music was evidenced by a polished Trio for Clarinet, Bassoon and Piano, by more than one Suite for Clarinet and Piano, and by a Violin Sonata which (in early days) was performed by Joachim.

Before he became associated with Eton, Dr. Lloyd was successively Organist at Gloucester Cathedral (1876-1882) and at Christ Church, Oxford (1882-1892). While at Gloucester he conducted the Festivals with distinction, and his musical enthusiasm and personal magnetism at Oxford enabled him to inspire the foundation of the famous Musical Club. At the time of his death he occupied the post of Organist at His Majesty's Chapel Royal, St. James's.

His generosity and kindly geniality were proverbial, and no professional musician of our time had more devoted friends, amongst whom our late Director was one of the staunchest.

The impressive funeral service at Eton College Chapel, on Oct. 20th, was attended by many of his colleagues and admirers, including several who have long been connected with Eton and with the R.C.M. It was a striking tribute of respect to a lovable and great-hearted man who lived a most unselfish life, devoted to his family, his art and his duty, and who never knew a single enemy.

T.F.D.

FRITZ HARTVIGSON.

The news of the death of one of our most distinguished professors of former years, which occurred in Denmark as far back as last March, only recently reached College. Mr. Hartvigson, who took Mr. Dannreuther's place on our staff after the latter's death, did many years of useful work here, and was much loved by his pupils and his colleagues.

The Editor is indebted to the kindness of Mr. Hartvigson's most distinguished College pupil, Mr. WILLIAM MURDOCH, for the following interesting personal notes:—

"Fritz Hartvigson was rather a remarkable man. Last year when I went to Copenhagen I saw quite a lot of him, and how pleasurable it was! I had not seen him for seven years, yet he wasn't changed one little bit. He still looked 15 years younger than his age,—he must have been some years over seventy,—he still did his little occasional dance round the room, for as a young man he had great aspirations towards becoming a solo dancer, but, as he so often remarked, his feet were too big! He still was the most particular man over his food, his wine (and what wonderful wine it was!), and his cigars—and, most extraordinary of all his habits, he still practised every day for three or four hours.

Before my sudden arrival he had been through all of the Bach Preludes and Fugues and the French and English Suites, all of Beethoven, all of Chopin, and was then refreshing his Wagner. He would never allow himself to forget any of the music he loved, and I'm sure he kept his technique right up till his death.

When one remembers that his career as a Solo Pianist was cut off when he was a young man, twice, if I remember rightly, by a weakness in his right arm, one is compelled to admire him for his tremendous enthusiasm. I had to play to him all the modern music I had in my repertoire just then—English, French and Spanish—and he was just as keen as the most curious young musician. He could not grow old.

As a teacher, he taught his pupils to study music, not technique. He always maintained that technique was the result of patience—that a musical pupil should work at a passage until the right effect was obtained, and his technique grew as a natural consequence with the music, not without it. He believed in the perfecting of a few works, not in the cramming of many. His hobbies were collecting old manuscripts, particularly Liszt's—Chinese porcelain and Japanese prints. Just before he left England he sent a great number of the latter to Christie's, and the sale realised some thousands of pounds—but in his flat in Copenhagen one found all the real gems of his many years of collecting.

Apropos of his musical enthusiasm I must make mention of one regular little event. Once a fortnight during his last few quiet years in Copenhagen, the city of his birth, and which he loved so much, he gave a dinner party to several of his best friends and prepared a different Recital programme for them each time. His was a lovable nature. He was quite the most unselfish old bachelor I ever knew. It will be impossible for me to forget him and I don't think I will be alone."

DOROTHY BRIGGS.

We much regret to record the death of an old student of the College, Miss Dorothy Briggs, which occurred at Sandal Cliff, Wakefield, on April 28th last. Miss Briggs had been very actively engaged in good work during the war, first as a V.A.D. nurse, and later as Quartermaster of the Wentworth House Auxiliary Military Hospital at Wakefield.

She was at the College during the years 1897 and 1898, taking piano as principal study under Mr. Barton, and she lived at Queen Alexandra's House.

The R.C.M. Union.

ANNUAL GENERAL MEETING.

The Annual General Meeting of the R.C.M. Union will be held on Thursday afternoon, January 15th, at 3.15, in the Concert Hall of the Royal College of Music. Tea will be at 4.15; followed at 5 o'clock, it is hoped, by a lecture. Union Members are most cordially invited to come.

ELECTIONS TO GENERAL COMMITTEE.

Dr. F. J. Reid having resigned from the Union Committee on account of increasing absences from London, Mr. Adrian Boult has been elected to fill the casual vacancy thus created in the "Past Pupils and Others" Division of the Committee.

Four casual vacancies also occurred in the Present Pupils' Division of the Committee. Miss Betty Buchanan, Miss Dorothea Christison, Miss Betty Powell, and Miss Vivian Worth having ceased to be present pupils of the College, Mr. Leslie Heward, Mr. Bernard Shore, Mr. H. E. Wilson, and Mr Archibald Winter were elected to fill these vacancies.

MARION M. SCOTT,
Hon. Secretary.

College Concerts.

*"I have been lifted on the breeze of
harmony, above all earthly care."*

WORDSWORTH.

Thursday, 23rd October.

QUARTET FOR STRINGS, in E flat minor
OP. 30 *Tchaikovsky*

DAVID FINNEY (A.R.C.M.).

KENNETH M. SKEEPING (Scholar).

SYBIL MATCRIN (A.R.C.M.).

EDWARD J. ROBINSON (A.R.C.M.) (Dove Scholar).

SONG *Loreley* *Liszt*
EVA M. McCALL.

PIANOFORTE SOLO...Sinfonia from Partita
in C minor *Bach*

GWYNEDD CORRY-SMITH (Exhibitioner).

RONDEAU BRILLANT for Pianoforte and
Violin, op. 70 *Schubert*

SYBIL SALAMAN (Signor Folt Scholar).

MABEL LE FEVRE (Assd. Bd. Exhibitioner).
SONGS :

a. Come to me in my dreams... *F. Bridge*

b. A fairy love song *C. Willeby*

PHYLLIS HUTCHINSON.

PIANOFORTE SOLO...Scherzo in C sharp
minor, op. 39 *Chopin*

JOHN S. ROBSON (George Carter Scholar).

VOCAL QUARTETS...Five Songs from
"England's Helicon" *E. Walker*

FAY YEATMAN, HELENA HUGHES.

ARCHIBALD WINTER.

WALTER CLAPPERTON (Scholar).

Accompanists—

CONSTANCE STOCKBRIDGE.

CECIL E. M. DIXON (A.R.C.M.).

CHARLES T. LOFTHOUSE.

Tuesday, 28th October.

SYMPHONY in C minor, No. 6, Op. 58...
A. Glazounov

PROLOGUE..... Pagliacci *Leoncavallo*

WALTER CLAPPERTON (Scholar).

CONCERTO for Pianoforte and Orchestra,
No. 5, in E flat, Op. 73—
("Emperor") *Beethoven*

MERLE ROBERTSON (South Australian
Scholar).

SONG..... *Vestì la Giubba* *Leoncavallo*

DAN JONES (Scholar).

OVERTURE, "The Wasps" *R. Vaughan Williams*

Conductors—

SIR C. STANFORD, M.A., Mus.Doc., D.C.L.,
and ADRIAN BOULT.

Wednesday, 29th October.

ORGAN SOLO...Rhapsody No. 3.....
Herbert Howells

BERNHARD ORD.

ORGAN SOLO Double Fugue in C
minor *Bach*

SAMUEL CHING.

MOTET for Double Choir... "Come, Jesu, come" *Bach*
THE CHORAL CLASS.

ORGAN SOLO...

a. Andante in A *Lloyd*
b. Passacaglia from Sonata in E minor *Rheinberger*

WILLIAM N. MCKIE.

SECOND MOVEMENT of "A Sea Symphony" *R. Vaughan Williams*
("On the beach at night alone")
THE CHORAL CLASS.

Soprano Solo: ETHEL MCLELLAND.

Bass Solo: WALTER J. SAULL.

ORGAN SOLO...Sonata in F sharp major (two movements) *Rheinberger*
RONALD TIMBERLEY.

LAST MOVEMENT of "A Sea Symphony" *R. Vaughan Williams*
("The Explorers")
THE CHORAL CLASS.

ORGAN SOLO...Introduction and Passacaglia in D minor *Reger*
CHARLES T. LOFTHOUSE.

Thursday, 13th November.

QUARTET for Strings in C major, K465... *Mozart*

MANUS O'DONNELL, (A.R.C.M.), PIERRE E. TAS,
BERNARD SHORE (Exhibitioner).
ELSA IVIMEY-MARTIN (Scholar).

SONGS :

a. Gestillte Sehnsucht *Brahms*
b. Geistliches Wiegenlied *Brahms*

Viola Obbligato: NORA C. BAILEY, A.R.C.M.
(Exhibitioner).
HELENA HUGHES.

VIOLONCELLO SOLO...Elegy, Op. 24... *Fauré*
MURIEL GOODMAN (Scholar).

PIANOFORTE SOLO...Sonate Fantaisie in G sharp minor, Op. 19. *Scriabine*
EVERAL DE JERSEY, A.R.C.M. (Folly Composition Scholar).

SONGS :

a. Flame in the skies
of sunset } *Hamilton Harty*
b. Lookin' back } *Hamilton Harty*

ISABEL FANSON (Scholar).

QUARTET for Pianoforte and Strings in F minor, Op. 34 *Brahms*

CECIL E. M. DIXON, A.R.C.M.,
JOHN PENNINGTON (Scholar), DAVID FINNEY,
BERNARD SHORE (Exhibitioner).

EDWARD J. ROBINSON, A.R.C.M. (Dove Scholar)

Accompanists—

JOHN S. ROBSON (George Carter Scholar).
ISABEL E. BEDLINGTON, A.R.C.M.

Thursday, 27th November.

SONATA for Pianoforte and Violoncello,
in A major, Op. 69. *Beethoven*

ISABEL BEDLINGTON, A.R.C.M. (Exhibitioner).

ELSA IVIMEY-MARTIN, A.R.C.M. (Scholar).

SONG..... The Erl King *Schubert*

WALTER J. SAULL (Scholar).

PIANOFORTE SOLOS :

a. Toccata, in B flat major *Clementi*

b. Pastoral, in E minor } *Scarlatti*

c. Sonata in C major } *Scarlatti*

CYNTHIA SCOTT (Clementi Exhibitioner).

SONGS :

a. Who is Silvia? *E. Coates*

b. Charming Chloe *E. German*

ANNIE WILLIAMS (Exhibitioner).

PIANOFORTE SOLO...Polonaise Fantaisie,
Op. 61 *Chopin*

RACHEL M. MACANDREW.

QUARTET for Strings in G minor, Op. 10... *Dobussy*

JOHN PENNINGTON (Scholar).

MANUS O'DONNELL, A.R.C.M., CECIL BONVALÔT.

EDWARD J. ROBINSON, A.R.C.M. (Dove Scholar).

Accompanists—

CHRISTOPHER J. THOMAS (Montreal Scholar).

HILDA M. KLEIN (Exhibitioner).

Tuesday, 9th December.

SYMPHONY in D, No. 2, Op. 73. *Brahms*

SONG...There's a bower of roses.....

C. V. Stanford

(The Veiled Prophet).

DORIS M. TOMKINS (Scholar).

SUITE for Orchestra...Stena... *George Dyson*

(Exscholar).

Conducted by the COMPOSER.

SONG...Air de l'Ida (L'Enfant Prodigue).....

Dobussy

SARAH FISCHER (Montreal Scholar).

SYMPHONIC VARIATIONS for Pianoforte
and Orchestra *César Franck*

CHARLES T. LOFTHOUSE.

(Conducted by HUGH C. M. ROSS, Scholar).

Conductor—

SIR CHARLES V. STANFORD, D.C.L., M.A.,

Mus.Doc.

The Royal Collegian Abroad.

"One sees one's life in perspective when one goes abroad, and to be spectators of ourselves is very solemn."

HENRY DRUMMOND.

LONDON.

The following works were amongst the English music performed at the recent series of Promenade Concerts at Queen's Hall:—

Suite in F for Strings	Parry	
Rhapsodic Dance	Coleridge-Taylor	
Ballade in A minor	Coleridge-Taylor	
Toussaint L'Ouverture	Coleridge-Taylor	
Prelude	E. Goossens	
Idyll	G. Butterworth	
Japanese Suite	G. Holst	
Overture	Vaughan Williams	
Three Somerset Folk-Songs	Vaughan Williams	
Solemn Melody	Walford Davies	
Dance Suite for Strings	T. F. Dunhill	
Songs from "The Wind Among the Reeds"	T. F. Dunhill	
Elegy and Intermezzo	E. Bainton	
Puck's Minuet	H. Howells	
Suite	Frank Bridge	
Sonnet	Blow out, you bugles"	Frank Bridge
Overture	"The Cockyolli Bird"	M. Shaw

Collegians were also well represented as soloists at these concerts, the list being as follows:—Miss Thelma Bentwich, Miss Irene Flanders, Miss Olga Haley, Miss Auriol Jones, Messrs. George Baker, Murray Davey, Walter Glynne, E. Howard-Jones, John Huntingdon, Dan Jones, Felix Salmon, Walter Saul, Harold Samuel, Spencer Thomas, and C. Warwick-Evans.

The Scherzo and Mazurka from Mr. H. HOWELLS's "The Bs" have been added to the *répertoire* of the Russian Ballet, and were performed several times during the summer season at the Alhambra. Mr. ADRIAN BOULT was one of the conductors of the Ballet during the autumn season at the Empire.

A Pianoforte Recital was given by MR. LLOYD POWELL on October 24th at Wigmore Hall.

A second "Recital of Poems, interpreted by ELIZABETH ANN to Musical Improvisations by KATHLEEN MARKWELL," was given at Steinway Hall on October 30th. MR. CEDRIC SHARPE contributed some violoncello solos.

MR. TOPLISS GREEN gave a Song Recital at Eolian Hall on October 15th. SIR CHARLES STANFORD and MR. FRANK BRIDGE were represented in the programme.

MR. LLOYD POWELL joined Miss Constance Izard in a performance of Chausson's Concerto for piano, violin and strings, at Eolian Hall on October 6th. A duet for violin and violoncello, by Miss REBECCA CLARKE, also found a place in the programme.

M. ACHILLE RIVARDE gave the first performance of Mr. H. HOWELLS's "Poème" at his Violin Recital at Wigmore Hall on October 31st.

At the London Symphony Concert at Queen's Hall on October 27th, MR. FELIX SALMOND was the soloist in the first performance of Sir Edward Elgar's new Concerto for violoncello.

A Sonata Recital was given by MRS. ETHEL HOBDAY and MR. CEDRIC SHARPE on November 14th at Wigmore Hall, at which MR. FRANK BRIDGE'S Sonata in D minor was played.

MR. HOWARD JONES gave a Pianoforte Recital at Wigmore Hall on November 17th. MR. JOHN IRELAND'S "Rhapsody" was included in the programme.

MR. WILLIAM MURDOCH has recently returned to London after a tour of sixty concerts in Scandinavia.

MR. G. HOLST conducted some movements from his Suite "The Planets" at the London Symphony Concert at Queen's Hall on November 22nd.

At MR. MARMADUKE BARTON'S Pianoforte Recital at Wigmore Hall on November 29th, MR. COLIN TAYLOR'S Suite "The Crescent Moon" was played.

The TEMPLARS' QUARTET gave a Concert at Eolian Hall on November 14th, at which they were assisted by MR. G. THALBEN BALL as solo pianist. Part-songs by DR. WALFORD DAVIES and DR. HAROLD DARKE were included in the programme.

Two Sonata Recitals were given by MR. HAROLD SAMUEL and MR. IVOR JAMES at Wigmore Hall on November 27th and December 11th.

MR. GEOFFREY TOYE conducted the Philharmonic Concert at Queen's Hall on December 4th, and is conducting at the Gilbert and Sullivan Opera Season at Prince's Theatre.

Miss DILYS JONES gave a Song Recital at Aeolian Hall on November 11th, at which she had the assistance of Mr. FLUNKET GREENE.

A series of Sunday Concerts were given during the autumn at the Lyric Theatre, Hammersmith, under the direction of Mr. ARTHUR BLISS. Mr. H. HOWELLS'S Comedy Suite for Clarinet and Piano and Mr. JOHN IRELAND'S Second Trio were amongst the works performed. Miss Gladys Moger, Messrs. Clive Carey, Charles Draper and Felix Salmon took part in the performances given.

Four Concerts have been recently given by the MOTTO QUARTET at 5, Sussex Square. Miss POLYXENA FLETCHER took part in the programme on December 2nd, when Mr. Frank Bridge's Phantasy for Piano and Strings was played.

PROVINCIAL.

HARROGATE.

At the Symphony Concert on August 13th, Mr. WILLIAM J. READ was the soloist in Max Bruch's Violin Concerto in G minor. The programme also included the late ERNEST FARRAR'S "English Pastoral Impressions."

BUXTON.

Mr. WILLIAM J. READ played Coleridge-Taylor's Violin Concerto at the Orchestral Concert on August 24th. This Concerto was the composer's last important work, the final stages of a new Coda having been written only a fortnight before his death. Mr. Read played the Concerto with the Composer at its first public performance.

SIDMOUTH.

At various Chamber Concerts during the summer season, Miss DORA WILKINSON appeared in the double capacity of vocalist and violoncellist.

SHEFFIELD.

The programmes of the Promenade Concerts include Mr. F. H. SHERA'S "Nocturne and Rondo" for orchestra, Mr. E. GOOSSENS'S "By the Tarn," and Mr. G. Holst's "The God of Fire."

NEWCASTLE-ON-TYNE.

SIR CHARLES STANFORD'S Quartet in D minor was played by Mr. ALFRED WALL'S String Quartet at the Chamber Concert on October 15th.

Mr. THOMAS DUNHILL gave a lecture on "Sir Hubert Parry" at the Royal Albert Institute on October 28th. Miss ETHEL MCLELLAND sang several vocal Illustrations, Miss CATHERINE CAMPBELL played two of the "Shubibrede Tunes," and Mr. and Mrs. DUNHILL played an arrangement for piano duet (by the lecturer) of the famous "Symphonic Variations."

COLONIAL.

Particulars are to hand from Melbourne of the great success there of a new Suite for Orchestra by Mr. FRITZ HART, which was produced last October by the N.S.W. State Orchestra, under the direction of Mr. Verbruggen. The Suite is based on Maeterlinck's "The Blue Bird," and consists of eleven short movements, suggested by characters, incidents and stage-directions in the play. The Australian critics speak with great enthusiasm of the charm and originality of the composition.

Miss EVA HART (Mr. Fritz Hart's sister), who will be remembered by many Collegians as an excellent singer, is appearing as Billy, in "Billy's Little Love Affair," on tour in Canada, where she has gained great distinction as an actress in comedy.

MISCELLANEOUS.

All Collegians and members of the R.C.M. Union will learn with interest and satisfaction of the appointment of Miss BEATRIX DARRELL as Lady Superintendent of the College.

Mr. LANDON RONALD was the conductor at a Lamoureux Concert in Paris during October last.

On November 26th the Florence Etlinger Opera School produced Mr. NICHOLAS GATTY'S new musical extravaganza "Prince Feron, or The Princess's Suitors." One of Mr Gatty's short operas is announced for performance at Guildford in the spring.

Mr. E. GOOSSENS'S "Kaleidoscope" and "Five Impressions of a Holiday" have recently been played at the SOCIEDAD NATIONAL in Madrid.

Mr. E. DOUGLAS TAYLER has returned to England from South Africa, and has been appointed organist and choirmaster of the Parish Church, Lancaster.

Miss JOY SMITH was the pianist at a Concert at the Ladies' College, Guernsey, on September 12th, when a Sonata by Miss E. DE JERSEY was performed.

A wreath of carnations was taken, on behalf of the College, to St. Paul's Cathedral on October 7th, the first anniversary of Sir HUBERT PARRY's death. At Evensong, Sir Hubert's Anthem "O Pray for the Peace of Jerusalem" was sung.

MR. THOMAS DUNHILL delivered two Lectures at Trinity College of Music on December 1st and 15th. The subject was "BRITISH CHAMBER MUSIC," and illustrations (played by the Trinity College students) included works by Sir Charles Stanford, the late Mr. W. Y. Hurlstone, Mr. John Ireland, and Mr. Frank Bridge.

APPOINTMENTS.

MR. EUGENE BAYLISS : Director of Music at Berkhamsted School.

MR. J. L. CLARKE : Assistant Music Master at Tonbridge School.

MR. IVOR GURNEY : Organist and Choirmaster of Christ Church, High Wycombe.

MISS LOUISE LOCKHART : Music Mistress at Grassendale School, Southbourne.

BIRTH.

On October 4th, to Mrs. A. B. NAYLOR (Violet Blanche Harding)—a daughter.

MARRIAGES.

On September 17th, at the Cathedral, Coventry, Miss FLORENCE HANSON to Lieut. Norman H. Astley.

On December 15th, at Shanklin, I. of W., Miss M. BARCLAY-BROWN to Lieutenant J. O'Connell Hewitt (Indian Army).

Reviews.

SINGING CLASS MUSIC.

Song of St. Francis.....Unison Song (3d. net) } ERNEST FARRAR.
Afton WaterTwo-part Song (4d. net) }
 (EDWARD ARNOLD, Maddox Street, W.).

A pathetic interest attaches itself to these two little songs by Ernest Farrar, from the fact that a few days after the proofs came to hand the news was received that the gifted young composer had been killed in action. "A Song of St. Francis" is a miniature of unusual charm and originality, whilst the Two-part Song "Afton Water" flows along as gently and sweetly as the stream of which it speaks.

PraiseUnison Song (3d. net) }
When Icicles Hang by the WallUnison Song (3d. net) } GEORGE DYSON.
A Fairy MadrigalTwo-part Song (5d. net) }
 (EDWARD ARNOLD).

All these songs are characterised by a vigour and freshness of style which the performers will find very exhilarating. The modulations are striking and often unexpected. In the Unison Song "Praise," particularly, there is a breadth of treatment throughout most appropriate to the spirit of the words. The last entry of the refrain "Let all the world in every corner sing," to minims, instead of the crotchets as before, gives an added spaciousness to the phrase, and leads up well to the climax.

THE "YEAR BOOK PRESS" SERIES.

There's a clean wind blowingUnison Song (3d.) }
Faster than WitchesUnison Song (2½d.) } H. G. LEY.
Where go the Boats?Two-part Song (2½d.) }
 (H. F. W. DEANE & SONS, 31, Museum Street, W.C.).

The Unison Songs are quite exciting, and demand alertness and agility from both singers and accompanist; well performed they will be found most effective. The Two-part Song "Where go the Boats?" is full of quiet charm and grace, and the simplicity of the flowing accompaniment divided between the hands (no chord occurs until the close of the song) gives an admirably limpid effect.

TogetherTwo-part Song (2½d.) }
No SurrenderTwo-part Song (2½d.) } CHARLES WOOD.
CourageTwo-part Song (2½d.) }
 (H. F. W. DEANE & SONS).

These three short songs are intended to be sung without accompaniment, and would seem peculiarly adapted for use in the open air by Scouts and Girl Guides. They are simple and tuneful, and both words and music are full of "go." They sound a little thin in places, however, and for indoor performances many will doubtless prefer them with the third stave which the composer has added with his accustomed skill.

The Flowering MangerThree-part Song (S.S.C.) (5d.)P. C. BUCK
 (H. F. W. DEANE & SONS).

The originality and haunting beauty of both words and music will at once commend this song as an ideal one for Christmastide. M.S.S.

The Term's Awards.

*"You have deeply ventured;
But all must do so who would greatly win."*

BYRON.

COUNCIL EXHIBITIONS (£50).

Carlill, John H.	(Violin).....	£12
Evans, Dilys, A.R.C.M.	('Cello).....	£12
Klein, Hilda	(Piano).....	£10
Marshall, Muriel	(Singing).....	£8
Ramirez Aquirre, Maria	(Piano).....	£8

EDMUND GROVE EXHIBITION (£20).

Young, Helen I.

LONDON MUSICAL SOCIETY'S PRIZE (£3 3s. 0d.).

(S) Huntington, John.

LILLIAN ELDEE SCHOLARSHIP FOR SINGERS.

Gale, J. Ursula (for one year).

LESLEY ALEXANDER GIFT (£27).

(S) Ivimey-Martin, Elsa (£20).

Thuell, S. Dorothy (£7).



Dates for 1920.

OPEN SCHOLARSHIP EXAMINATION.

Last day for receiving application forms.....	Wednesday, 21st April.
Preliminary Local Examinations	Wednesday, 26th May.
Final Examination at College	About 9th June.

A.R.C.M. EXAMINATION.

Last day for receiving application forms...Wednesday, 25th Feb.	Wednesday, 25th Feb.
Examination begins	Monday, 12th April.

EASTER TERM.

Entrance Examination	Thursday, 1st January.
Term begins	Monday, 5th January.
Half Term begins	Monday, 16th February.
Term ends	Saturday, 27th March.

MIDSUMMER TERM.

Entrance Examination	Thursday, 22nd April.
Term begins	Monday, 26th April.
Half Term begins	Monday, 7th June.
Term ends	Saturday, 17th July.

CHRISTMAS TERM.

Entrance Examination	Thursday, 16th September.
Term begins	Monday, 20th September.
Half Term begins	Monday, 1st November.
Term ends	Saturday, 11th December.

